

# 3.

1.4.-27.4.2009

Albin Fries

*Mäßig* ♩ = 80

Violine

Cello

Klavier

*f* *espress.*  
*Mäßig* ♩ = 80

*mf*

6

VI.

Vlc.

Kla.

*f* *espress.*

10

VI.

Vlc.

Kla.

*p*

2  
13

VI.

Vlc.

Kla.

*mf*

*f*

13

16

VI.

Vlc.

Kla.

*f*

*mf*

16

19

VI.

Vlc.

Kla.

*f*

19

22

VI.

Vlc.

Kla.

*f*

*m*

22

25

VI.

Vlc.

Kla.

*mf*

*mf*

*mf*

*p*

29

VI.

Vlc.

Kla.

*f*

*f*

*mf*

33

VI.

Vlc.

Kla.

*die 2 Takte zurückhalten*

*die 2 Takte zurückhalten*

*die 2 Takte zurückhalten*

*p*

*mp*

*espress.*

*p*

$\text{♩} = 80$

$\text{♩} = 65$

$\text{♩} = 80$

$\text{♩} = 80$

39

VI.

Vlc.

Kla.

*mp*

*espress.*

*p*

*marcato*

4  
45

VI.

Vlc.

Kla.

*rit.*

*Lebhaft* ♩ = 126

*rit.*

*Lebhaft* ♩ = 126

*pp*

*p*

50

VI.

Vlc.

Kla.

*mf*

*p*

*mf*

*p*

*mf*

54

VI.

Vlc.

Kla.

*mf*

*mf*

58

VI.

Vlc.

Kla.

*mf*

*p*

*sf*

*p*

*mf*

VI. 62 *mf*

Vlc. *mf*

Kla. 62

VI. 66 *f*

Vlc. *f*

Kla. 66 *mf*

VI. 70 *mf*

Vlc. *mf*

Kla. 70 *f* *mf*

VI. 75 *mf* = 136

Vlc. *mf* = 136

Kla. 75 *p* = 136

6  
79

VI.

Vlc.

Kla.

83

VI.

Vlc.

Kla.

*mf*

*p*

*p*

87

VI.

Vlc.

Kla.

*f*

*f*

91

VI.

Vlc.

Kla.

*p*

*pp*

95

VI.

Vlc.

Kla.

*f*

*mf*

7

98

VI.

Vlc.

Kla.

*mf*

*f*

*mf*

102

VI.

Vlc.

Kla.

*p* *espress.*

*p* *espress.*

*pp*

$\text{♩} = 126$

107

VI.

Vlc.

Kla.

*p*

8  
113

VI.

Vlc.

Kla.

*rit.*

*rit.*

*p*

120

VI.

Vlc.

Kla.

*a tempo*

*a tempo*

*pp*

*f*

124

VI.

Vlc.

Kla.

*f*

*f*

127

VI.

Vlc.

Kla.

*p*

*p*



die 2 Takte zurückhalten  $\text{sehr mäßig } \text{♩} = 70$

134  $\text{♩} = 65$

die 2 Takte zurückhalten  $\text{sehr mäßig } \text{♩} = 70$

*mf* *f*

VI.

Vlc.

Kla.

140 *rit.*

*mf* *rit.*

VI.

Vlc.

Kla.

*Lebhaft*  $\text{♩} = 126$

*mf* *p*

*Lebhaft*  $\text{♩} = 126$

*p* *mf* *p*

144

VI.

Vlc.

Kla.

147 *f*

*f*

VI.

Vlc.

Kla.

10  
151

VI.

Vlc.

Kla.

*ff*

Measures 151-154. The Violin I part features a melodic line with slurs and accents. The Violoncello part has a bass line with slurs and accents. The Piano part has a complex texture with triplets and a fortissimo (ff) dynamic in measure 154.

155

VI.

Vlc.

Kla.

*f*

*mf*

Measures 155-158. The Violin I part features a melodic line with slurs and accents. The Violoncello part has a bass line with slurs and accents. The Piano part has a complex texture with triplets and a mezzo-forte (mf) dynamic in measure 156.

159

VI.

Vlc.

Kla.

*ff*

Measures 159-162. The Violin I part features a melodic line with slurs and accents. The Violoncello part has a bass line with slurs and accents. The Piano part has a complex texture with triplets and a fortissimo (ff) dynamic in measure 162.

163

VI.

Vlc.

Kla.

*f*

Measures 163-166. The Violin I part features a melodic line with slurs and accents. The Violoncello part has a bass line with slurs and accents. The Piano part has a complex texture with triplets and a forte (f) dynamic in measure 166.

This image displays a page of a musical score, measures 167 through 179. The score is arranged in three systems, each containing staves for Violin I (VI.), Violin II (Vlc.), and Piano (Kla.).

- Measure 167:** The Violin I part begins with a melodic line in the treble clef, featuring a triplet of eighth notes. The Violin II part provides a harmonic accompaniment in the bass clef. The Piano part features a complex texture with triplets and sixteenth notes in both hands.
- Measure 171:** The Violin I part continues with a melodic line, while the Violin II part plays a steady eighth-note accompaniment. The Piano part maintains its intricate texture.
- Measure 175:** The Violin I part has a melodic line with a triplet. The Violin II part plays a steady eighth-note accompaniment. The Piano part continues with its complex texture.
- Measure 179:** The Violin I part has a melodic line with a triplet. The Violin II part plays a steady eighth-note accompaniment. The Piano part continues with its complex texture.

The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings (e.g., *mf*, *p*), and articulation marks (e.g., accents, slurs). The key signature is one flat (B-flat major or D minor).

12  
183

VI.

Vlc.

Kla.

*f*

*mf*

*p*

187

VI.

Vlc.

Kla.

*mp*

*mf espress.*

*p*

191

VI.

Vlc.

Kla.

*cresc.*

*cresc.*

*f*

*f*

194

VI.

Vlc.

Kla.

*3*

*3*

*5*

202

VI.

*f*

Vlc.

*f*

202

Kla.

*mf*

*mf*

Violin I (Vl.) and Violin II (Vlc.) parts are shown. The Violin I part starts at measure 206 with a melodic line, marked *mf* and *cresc.* The Violin II part provides harmonic support, marked *mf* and *cresc.* The Piano (Kla.) part features a complex rhythmic pattern in the right hand, marked *p* and *cresc.* The left hand of the Piano part has a melodic line, marked *f* and *cresc.* The score includes dynamic markings (*mf*, *p*, *f*) and crescendo/decrescendo hairpins.

210

VI.

Vlc.

Kla.

*p espress.*

*pp*

*p*

14  
215

VI.

*p espress.*

Vlc.

Kla.

219

VI.

Vlc.

*mf*

Kla.

224

VI.

Vlc.

Kla.

$\text{♩} = 140$

228

VI.

*f*

*cresc.*

Vlc.

*cresc.*

Kla.

*mf*

*cresc.*

232

VI.

Vlc.

Kla.

*ff*

*f*

236

VI.

Vlc.

Kla.

*f*

*ff*

*f*

*mf*

241

VI.

Vlc.

Kla.

*f*

*f*

*ff*

*mf*

245

VI.

Vlc.

Kla.

*f*

*ff*

*mf*

*sehr zurückhalten* ♩ = 50

*rit.*











